

HINTS for the WELL DRESSED WOMAN.

Newest Paris Gowns, Wraps and Hats

By Mary Buel



If one would eat, drink, and breathe in fashions every hour of the day, and a good many hours of the night as well, Trouville is the spot in which to do so. Also this is the particular week of all the year when the entire world of dress flocks there bent upon seeing, or being seen. Fashionables are there by the score, wonderfully costumed and in the most exquisite taste. Pretty and chic actresses and members of the opera wearing gowns that are striking and stunning and delighted with the attention they are attracting are there in throngs. But perhaps the greatest interest centers in the representatives of all the smart dressmakers, of which each sends down several, to exploit their creations and also to keep in touch with those of rival establishments who might, by chance, give ideas and suggestions for forthcoming models.

The gowns, wraps, hats, and the furs that are worn by these representatives of great houses are wonders, and the number of them fairly turns one's head. There are costumes for walking in the morning. Others of the same style for the luncheon hour. A third change is made for the races in the afternoon, with possibly a fourth for out of door tea, and for dinner at the Casino there are more beautiful toilets than can be counted, the trouble being not what to look at, but simply to try not to see all. As a display of fashions for every hour of the day, it is safe to say there is nothing like it the world over.

Not to be left behind in this race for seeing the newest and latest, the correspondent for *The Times* made the trip to Trouville Sunday and took in the wonders of the spectacle from morning until late at night. By then it seemed to her weary head that hundreds of frocks had been seen, thousands of wraps and millions of hats. There certainly was an endless procession of all, no two of anything being exactly alike, and everything having something special about it that might claim one's attention.

A great many of the costumes seen were too elaborate for wearing at any place but where they appeared, and there were others that would in no wise suit the average American taste, but there were dozens that were charming, wearable, and a delight to the eye. This was true of hats as well as gowns and of some of the little accessories of dress that may be mentioned.

In the first place, judging from all signs, it promises to be a black and white season at least the early part of it certainly will be for black and white were the predominating colors worn. Black gowns trimmed in white and white gowns showing touches of black to set them off. There were a great many all white gowns, too, these being invariably worn with hats to match. Of course lingerie was strongly in evidence, English embroidery, batiste embroidered with exquisite lace, Venetian lace rocks combined with chiffon, tulle, net, and marquise.

Taffetas and heavy corded silk were the two plain white stuffs that seemed to be destined for lasting popularity. Both will doubtless be much worn and for occasions that are not altogether dressy ones. Some of the corded silk coats and skirts were the smartest things imaginable, for this material seems to lend itself to the present style of making as nothing else has seemed to do. It clings to the figure better than taffetas, is supple, and yet it has sufficient weight to keep in form. In the matter of the coats, it is really an old silk revived, and is not a bit like the silk serges that appeared the first of the season, being much better in quality, with a heavier cord and a great deal more smartness.

The costumes made of this were plain, not quite a tailored finish, but nearly so, with narrow skirts and coats that came a little below the hips. Some of the skirts were double and even three rounded, but fitting closely. Others were paneled front and back, or at the sides, but these panels were stitched down and not allowed to hang loosely, as did those of the summer. Whatever the style of making all these skirts were short—three inches at least above the ground—and this seemed to be characteristic of any and all light colored gowns intended for the street. It is a sensible fashion and one that it is hoped will be lasting.

The most marked change in most of these and other skirts is that they are not mounted, but show their bands at the normal waist line, or possibly just a tiny bit above. The finish there is the same, simply stitching, or a few loops of the silk, put on up and down, through which may be passed a narrow belt. Occasionally these skirts show a row of buttons up either side, these being mother of pearl, or if the coat has a velvet or satin collar, one of these materials.

One attractive model showed a skirt of two flounces, the lower one being somewhat narrower than the upper. Each was cut about the bottom in four shallow scallops piped with velvet.

The coat fastened with one button only and had a large collar, small reverses and deep cuffs of velvet. The collar was short in the back, but came off way on the shoulders and over the sleeves almost to the elbow. The velvet also was white and of a new kind called English cotton velvet. It has a short nap and not a particularly silky surface, but it is soft and is lovely used on silks, cloths, serges, and the like. White taffeta costumes are not so elaborate as they would seem, for all of them are simply made, skirts almost plain, and bodices finished with a sprig of velvet, heavy braid, or lace.

One that was worn at Trouville was conspicuous by being trimmed with fur, a band about the skirt of white fox, with a narrow border on either side of chinchilla. The bodices showed a little soutache in gray braid to match the chinchilla, and at the back hung a mass of white chiffon, the ends of which showed white and gray fur bands like the skirt. With this was worn a small gray tulle hat trimmed with white aigrettes, completing a toilet that was unusual and most artistic.

Besides white gowns there were many most attractive black ones to be seen, some in chiffon, in crepe de chine, and in velvet. The new velvets are adorably lovely, being as thin as satin, with a surface that has just enough gloss to give it beauty, and all doubled faced. These facings, or linings, do not show, except when one walks, unless of course the inner side is used as a part of the costume, as is frequently the case.

Besides black and white, the most popular combination, there are others that are fascinating. There is a new shade of prune color, that is lined with Chinese yellow and an undergarment that lined with pale blue, both of which have been seen made into smart frocks. But black, showing white beneath, or with a new shade of red that is not crimson nor magenta, but between the two, is the best liked.

Velvet, chiffon, and in fact all gowns that are not intended strictly for street wear, are being made with fuller skirts, or if they are not really more voluminous they are draped in such a manner that they appear so. Some have overskirt effects, a fashion that has been regularly brought out for the last half dozen seasons. Some of these take the form of wings that are shaped and possibly draped. Many

are finished with fringe, some wide and some narrow, and frequently fringe will be seen on the skirt of a gown, or on the front of the overskirt, and on no other spot. At first glance it seems odd, a fringe trimmed skirt and a bodice ornamented with lace, braiding or the like, but as in the case of all fashions, given the proper touch and everything is harmonious.

In some of the new bodices there are some radical changes, such as basque effects, both shapes, and old fashioned bertha which hang over the arms and give a sloping line to the shoulders. The basques are distinctly new and they will doubtless be popular, for they are becoming and are rather jaunty and young. Some are simply two rounded tabs in the back, which are cut in one with the bodice, with possibly some buttons, or a buckle to mark the waist line. Others, and the prettier ones, are little skirts that fall from below a belt, are slashed in places and may be braided, trimmed with bands of velvet, or even finished with puffs or lace.

One frock of this sort seen at the Trouville races showed a skirt of pale gray marquisette veiling a dull blue chiffon. The bottom of the skirt was finished with two puffs of taffeta of the same shade as the lining, with a band between these of gay flowered tulle de Jouy. The bodice was the same as the skirt, gray over blue and the little basque, which was six or eight inches long, was slashed in half a dozen places and finished with a single puffing of silk. Instead of a belt there was a folded band of black chiffon fastened in the back with buttons of tulle de Jouy. One large reverse of this material ornamented the right side of the bodice and on the other was an equally large one of black chiffon. The waist was collarless, but there was a glimpse of real lace, pointed in front and round in the back.

Real lace, by the way, has never been so much used and in every sort of manner. In gumpes, single or double reverses, collars, a motif here or there, as ends of sashes and even to cover buttons, a bit or scrap will be used with good effect. Blouses of lace are seen almost to the exclusion of any others and for these last the greatest variety of lace is employed, mostly real, occasionally not, but really just as pretty.

For this purpose there is a new lace called "shadow



lace," which bids fair to become a real rage. It is delicate looking, as the mesh is fine, almost cobwebby. It is curiously made, the designs being generally large leaves or flowers, of two or three kinds of weaving, part being much heavier than the other, and this last is outlined in a still heavier thread. It comes in white, and in that color with the outlining done in black thread and made up over white chiffon it is charming. Also it is strong and will stand any amount of cleansing, a most desirable quality for white blouses.

With the present fashion for lace, blouses have become more simple affairs, and are no longer trimmed, embroidered, or braided until their original



are worn with black silk stockings, with white clocking at the side and are most charming.

Another model, and one that is intended for more dressy costumes, is also a low shoe and is made of black satin and white velvet combined. The entire front of the vamp, upper part and all, is of the satin, and this is fastened with white pearl buttons of a moderate size. All the back of the shoe, including the heel, is of white velvet, the latter, however, having a tiny tip at the extreme edge of patent leather to protect it. These are among the prettiest shoes that have been brought out this season, and are really not as perishable as they would seem, as the velvet can be readily cleaned with French chalk and will stand any amount of wear. Like the others they are worn with all black stockings or with those clocked with white.

In the autumn hats there are many forms and varieties of materials. It looks as if there would be the same conflict between large and small shapes as was waged all summer, although at present it seems as if the small hat would win out, for they are numerous, so cunning and taking in their forms that one is tempted to buy in spite of oneself. Half of these small hats are white and they are fashioned of everything from tulle to fur. Silk beavers are among the best, for they are as soft as pieces of silk and can be bent into any shape or draped over any form. There are some new toques made of this with enormously high crowns, and which, while fitting the head closely front and sides, turn up directly in the back, showing a part of the hair. These are trimmed with rolls of velvet or with narrow bands of embroidered passementerie, worked in dull soft colorings.

Grebe hats have suddenly come into fashion and some of them are so attractive that one wonders that they have been so long neglected. One model was shaped like a Russian turban, which had an extra piece at one side that was brought over onto the other. Of course the hat was white, and was moderately low in the crown. The pointed piece that was brought from one side to the other was bound with a large roll of bright red velvet, and the point was fastened with a button of the same. A second roll of velvet was twisted about the hat and was slipped under the point.

On some grebe hats cock's feathers are used, being put on at the back under a knot of velvet or a feather. If dress hats promise to be small a lot of head coverings intended for golf, tennis, or any sort of sport are particularly large. Also they are particularly large, stunning, and becoming. One of the newest shapes has a rather low rounded crown, and a brim that is wide and rolling slightly at the edge. Its only trimming consists of a woolen cord, as large around as one's wrist, which ends in loops and ends at one side. This in soft white felt and a white cord should be irresistible.

Taffeta hats are much worn, some being entirely of silk, others of silk combined with velvet. Several models have been seen with large puffed crowns of silk, white, and with brims of black velvet. Other milliners show hats of velvet, finished with puffs of taffeta put on full about the edge. Both are chic and extremely simple.

This was worn under a white silk coat and was distinctly chic in style.

Blouses of net with net and lace fichus are among the newest models and some of them are as dainty and pretty as they can be. In these the fichus are not folded, but are cut and shaped, so that there is no unnecessary fullness to take up room under a coat. Frequently the fichu is nothing more than a scant

source attached to the bodice under an insertion of lace, the flounce also being edged with insertion.

A word must be said about shoes, for with the increasing number of black and white costumes, it is only to be supposed that shoes must appear that will be appropriate to wear with them. One new and smart model is of patent leather, strapped in the front and buttoning invisibly. The straps are half an inch wide and they are bound all around with white kid, with white velvet, or with satin. These